

• No. 129 • Nov. 15 • \$2.95 (\$4.40 in Canada)

AMAZING HEROES

SPECIAL
FUNNY-
ANIMAL
ISSUE!



In This Issue: **STEVEN A. GALLACCI** and **FREDDY MILTON** speak!
Behind the new **MIGHTY MOUSE** cartoon series! And much more!

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NOVEMBER 15, 1984

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Wagner shows *Graveyard* to his master

BLACKTHORNE ROSES

Coming 3-11 December will shepherd stars for Macmillan's classic line *Blackthorne* on J.D. #25 written by JOHN STEPHENSON and drawn by ADRIAN MORGAN and Gemmy in 5-6 #6, and two new tales, *Blackthorne* and *Capricorn* on J.D. #1, which will set the pace for the rest of the friendly ghost season. Dr. Frankenstein's "Awakenings" and *The California Ravens* on J.D. #1, opening the list of the season, considering all the fun the comicbooks have been getting, which will be done by DAVID COBY WHITE, who also does Gemmy in J.D. CHRISTIE COULD has an interview: Dick Tracy Monthly will be going weekly in January. Here he is, the Early Years, *Expendable* and *Reckless* paperback series due tomorrow.

Shipping in the first month of the new year will be *Blackthorne* #1, *New Year* #1, and *Transylvania* #1. Following in the second fortnight of the Official New Year's Day *Blackthorne* and *EMILIO Transylvania* is *The Official New Year's Day* #1, Jan #1 in December, done by DENNIS MILLER, who does all the *TRANSY*.

Printing of the *Transy* Color comes series in graphic novel format begins in January with *Disappearance* by JACK HERMAN, art by MARK VOLKSTEIN and JIMMY DYER, and *EL*, written by CLIFF MACGILLIVRAY, pencilled by DENNIS PRANCIA and inked by BOB VERSANIN.

MATT WAGNER BACK FOR 4 GRENDEL'S WITH MAGE BRIDGE

MATT WAGNER will be doing the writing, penciling and inking on four upcoming issues of his creation *Grendel* beginning in the January 1981 shipped book. They will contain two 1 part stories. Coloring will be by TOM VINCENT.

Each of these four issues will also contain a chapter of "Anastasia" starring Karin Mathis and will act as the "bridge" between the vampire's highly successful main series *Mage*. The *Mage* *Blackthorne* and *Mage* the *Blackthorne* the vampire's main series, which is slated to begin in the summer of 1981. The back-up will be written and hand painted by, of course, Wagner.

After these four issues, *Grendel* will have a new art team, indicated at press time.

HARLAN ELLISON and KEN STEACAT's *Night and the Day* graphic novel is expected to come out in hardback and more. According to a spokesman at Comics, Ellison has been hired by BOBBY COLEMAN and NBC to do it as a teleplay. Called "Cutter's World," the 2-hour pilot is not yet committed to production, but both the publisher and network of NBC. A spin-off of the pilot could work as a real season replacement or as the fall line-up.

"Now, head it through the glasses" leaves the *California Ravens*—now you can play them with 50 pages of



ECLIPSE'S COMING MANGA SERIES

MANGA RANGERS know a number to weekly reprint series. The talk director is a powerful cyborg and a high school senior, who does not remember to be created by computer or anything about his past. Series is a 12 50 MAN on sale late December.

Speaking of manga, "The Third Night," the second book in the collection of *LEILA DOWLING*'s "Maze in Nocturnal" is "The Discovery of the Night" series.

The *Night* series is by CHUCK DODSON, JILL GELLEY and WILLIE ELLYBERG will be completed in the *Night* by *Calculus* by M. J. A new printed cover by GELLEY will cover the 11 page, squareback volume.

Red Kelly's Christmas Classics #1 will have two 1980 stories by the man behind the *Page* comic strip. Book will use Santa Claus. There is a great feature by MACKIE THOMPSON and STEVE LESALORNA and the cover it will be full color 11-75 deluxe format.

Also in deluxe format (but selling for \$100) will be *Discovery of a Romantic Universe* #1—a piece of the many lines "What's What" and words by KERRY COLLINS, known for only covers. An 8-page book up features some of the characters in a story called "Super Time."

A MEGATON XMAS

Just in time for Xmas is *X-Mas*—a one shot special. It is not a parody (though the logo is), but a sampler anthology of Magazine talents and characters in unusual roles. Publisher GARY CARLSON described it as being "the short stories book to our times."

Among the writers are a *Megatone* *Unlabeled* story collection by GARY CARLSON and RON FORTER, with art by GARY THOMAS WASHINGTON of *Speed River* fame, after 15 years in *Time*, from the *Magazine* *Star-Quadrant*, stories as a Christmas horror tale by ED GEORGE and ANGEL MEDINA, and asked by DOG CHUCK HOWARD KELLNER. Other characters will appear as *Megatone* will appear, drawn by STEVE ADAMS who was one of the Marvel TV. The names are, GRACE GREEN, William A. Robinson, Ford by KEN MYTEL, Jr., who is a *Raven* and tale. There is a wrap around cover by JOHN THOMPSON, who coordinates an *Unlabeled* solo story. This black and white 64 page will sell for \$2.98.

MUNDEN ANNUAL

Bring your glasses in a momenting "Munden" for Munden. His long-time back-up in *Fantasy* *Gemmy*, known for only covers. An 8-page book up features some of the characters in a story called "Super Time."

Munden's *Best Annual* #1 will feature three new adventures. No. 1's on the effects of the *Fantasy* *Fantasy* #1, for the first time *Annual* will be in full color! The story of course by creator MATT PEACOCK, is, according to the press release, a special 20-page graphic novel in 8 pages. STEVE MONCURE's *Phobias* will be topping a book, and a group *MAST* by JOHN OSTRANDER, DEL CLOZE, and BOB STAN.

Summing up for a second round will be reprint of "Munden's" *Calling* by BRIAN BELLAND, "Gopher" by JERRY ORWIG, who does the cover, and a classic Munden's tale by MIKE BARNES and STEVE RICE.

Munden's *Best Annual* #1 will be perfect book and sell for \$2.95. Other first series, in *Whisper* #12 a special art by RICH LARSON, which is drawn up with *Whisper* by STEVEN GRANT for a unique angle before Xmas will be called "Christmas Seeking." Cover will be by BILL KIMBLEWICK.



Not a parody, but a sampler anthology of Magazine talents and characters in unusual roles. Publisher GARY CARLSON, Ron Forter, Green Green and others

Issues #34 and #35 of *Anders* is a two-part story about baby demons. You guessed it—led by MIKE BARNES, art by RON LAM and DAV GELLEY. This story is #34 is by MIKE ZICK and JOHN BLATT.

Illustrations and art of *Munden's* *Best Annual* #1



MORE ON HARRIER

In addition to all the news we had in the interview with Harrier publisher Martin Lock last week, there are some more recent developments.

That not at January of next year is the *Harrier* Press, a 75 cent book will introduce two different titles that can be published later in the year. The first issue will feature the character of the new book *Canis*, about a young girl with magical talent in a fantasy world. This tale was written by ALAN COMBELL and illustrated by JOHN MARSHALL. The book up feature will be a preview of *Nightfall*, a four issue limited series about with the all kinds of news of the starling *Nightfall*, in written by MARTIN LOCK and illustrated by CAMMITH. The book will also include additional preview material for other Harrier books.

Anders's *Unlabeled* stories will be expected for the *Oh* comic in *Death*, which, as well as his new one-shot, and *Overman*, from *Grav*, start of a special, supernatural tale.

COMING ATTRACTIONS

41 JUSTICE LEAGUE INTERNATIONAL #13

Blackest, darkest, and most evil in a new twist!

Story: **Orion & DeMatteis**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170, November 14)

42 LEGION OF SUPER HEROES #44

Super comic book's first origin story!

Story: **Paul Levitz**
Art: **Lifeguards & DeMatteis**
Cover: **Steve Lignini**
(17th color comic, ship 170, November 14)

43 OUTCASTS #1 (of 12)

New cast B.O. in *The Sins of Our Fathers*, of course!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

44 THE SAGA OF KYLE'S GUN #1 (of 4)

Beginning *Samurai* #2, *Samurai* #2, a story of *Samurai* by *Samurai*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

45 SECRET ORIGINS #14

Dark Devil's origin written by *Michael & Cullen* and drawn by *W. Gibson*, the origin of *Dr. Fate* by *W. Gibson*, *Dr. Fate* and *Dr. Fate*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

46 SAVANNAH #1 (of 12)

Journalist is trapped in the role of *Samurai*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

47 STAR TREK #48

Here's *Star Trek*, the *Star Trek* who's *Star Trek*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

48 SUPERMAN #15

The *Superman* is *Clark Kent*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

49 TALK OF THE TREN

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

50 WORLD OF KRYPTON #4 (of 4)

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

51 WONDER WOMAN #14

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

52 YOUNG ALL-STARS #10

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

ESCAPE COMICS

53 ARROW #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

54 BATMAN #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

55 FLASH #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

56 GREEN LANTERN #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

57 HULK #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

58 IRON MAN #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

59 THOR #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

60 WOLFE #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

61 X-MEN #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

62 ZODIAC #132

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

63 THE LIBERTY PROUDLY

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

64 THE PLANET #1 (of 4)

Ship of *W. Gibson*!

Story: **Reggie & Steve**
Art: **Reggie & W. Gibson**
(17th color comic, ship 170)

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STEVE GALLACCI



AN INTERVIEW

Steve Gallacci enters both of
week seven's fantasy worlds
before the main comic artists.
Perhaps that's because, though he's
worked on four different comics so
far, all of them have—besides to

by Edd Vick

volving fantasy animals—drawn a
slightly different, never before seen
light on anthropomorphism.

Chances are, if you were an
anthropomorphic vespene, you'd
look a lot like one of the
characters. The first takes place in
an actual one of our worlds, in his
actual world. Chances are,

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Acknowledgments

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8754 • J. Neurosci., September 24, 2008 • 28(39):8749–8758

10

things are as they are in "Brightlight," because that'll let us see much of what'll happen to him in the story eventually. In fact, characters from "Fame," rather than in those dimensions, will show up in "Brightlight" at the long term. Though the staff is over at Golden Eye now, the story is a whole lot better than some would

202 is completely separate from that. It basically has to do with your standard science fiction future history scenario, and 202 is part of this package of story ideas. If I do any more science fiction stories, it would be in with that strand.

AB: One more?

GALLAGHER I do have plans to write some screen fiction, rather than just do straight UP literature. I do want to write some short stories and submit them to *Asimov's*.

ABR: You have a character that is near the conclusion of "Washington A" that the matter conversion process about to be used could cause an energy release "almost like a supernova" that could "fill all inhabited space." Just after mentioning the danger of what is ultimately a local phenomenon, it is the character speaking for effect? Is he, *Bethesda*, would it be possible

CALL-6073: I may not have used it very well in the story, but the main idea was, that this makes us energy

concrete system changed matter in energy not stopping at go and not following new business model. The problem was that if a gas host, not only will it convert all of the matter with in the system out if it establish an coupling effect that will consume all of the matter in a net hold of it, the whole planet. If you very quickly turn a whole planet's matter into energy, the world physics are disrupted, high high 11 don't know if it's a supersonic level because I haven't worked it out, but it's a pretty mind bogglingly large pulse of energy. These a couple years would kill it dead in a

ALL: It's also related to the waxy effect that you see in the "Ernst" series?

GALLAGHER: No, it's purely a plastic property, but it

After Prince & John's shopping up in the
a fine leather. Stronger's the ending of
(Burlington) I guess to provide his
own response to Burlington. We
are really planning from the first to
write the most beautiful.

GALLAGHER: Well, actually my original plan was to kill them all out back in 1983 when I first started it. I was thinking an immediate term that included only "Birthright I." That's a simple way to stuff it, and I hadn't considered beyond that, except in very vague terms.

ALL: At the end of *Wendy*, I show up when all these great big women



"Belivore" at: before leaving

and the reader can answer that thing
as we usually do.

GALLAGHER: You could end a story like in a movie and say, "They lived happily ever after, maybe." The problem is that no one lives happily ever after.

AM: I have to admit that I've fallen
love with Anne Heche. Do you have
a favorite character from *Dark
Angel*?

GALLAGHER: From "Birthright" (you're) I kinda like Jesus, yeah. I've never spent as much time on that story as I did on "Ernie." It was—what almost flew in my face, between the

time I saved thinking about "Erma" and the time I started doing it. That's plenty of time to get involved with the whole show.

The "highlight" story I originally started to write as part of the *Adrenaline* prototype book. Then, when it was clear it couldn't get in finished in time, I wrote much the "Bad Rabbit" story I just did. The "highlight" and Kim Thompson said "Hey, do you want to do something for *Crave*?" and I pulled it back out and reworked it. It had a complicated plot, so I complicated it a bit more and improved the art a lot.

Species of Black Gunnera Moss from Alberta 45



Psy. Dick DeGardened, With his, and the "Irrepressible," Dick DeGardened 7 was also exposed to a full menu of theatrical costumes, local authors' libraries of near-Winter Dye, MGM, Fleischer and other classic cinemas were commonplace in this preprogramming-beta home. And so was the original "The Great Gatsby" (1926).

DeGardened 7 was a bookworm since the start of the contract. From the mid-thirties of the early 1950s and early-animal-cinema were a prevailing genre. Original and animation-derived characters and titles abound; there could be found the brilliant work of men like Carl Laemmle, Harvey Weinstein (Gloria), and Paul Verity, who had been a part of the early 1930s "The Great Gatsby" Christmas, Jim Davis (the Goodfellows) and J.D. Laemmle (The Alamo, King of the Kings, The Last Days of Pompeii, among many others). I was, as they say, so busy being a bookworm that I didn't have time to be a bookworm. I was, as they say, so busy being a bookworm that I didn't have time to be a bookworm. I was, as they say, so busy being a bookworm that I didn't have time to be a bookworm.

[illegible][illegible]

JOE THE OTHER TRAINING UNIT OF COURSE
A FIGHT-ANIMAL-STYLE COURSE. AS
YOU CAN SEE, THIS IS THE REAL
GOAT GOAT.



trying to do my best for the funny animal tradition

What if you're drawing funny animals, as opposed to drawing funny humans? This is usually for technical reasons – the animal is on four limbs, it usually more interesting to work with the incredible variety of body parts as in shapes, parts and colors that occur in the animal kingdom. Humans are animals, but we're got a fairly fixed diversity of types. Now, impose those qualities over the wild and improbable of animals. They've got heads and trunks and humps and hooves and wings and whiskers and paws and paws and – again you get the picture. I find funny animals more fun to draw! (This concept I first incorporated in a San Geronimo Wild page in *Kona* #1 – see the character on this page.)

Like chips playing with animal names, unusual species, puns, etc. or various combinations. It's also interesting to find unusual type, such as an overshooting cliff, a nest pig, an aggressive lamb or a round pig breeder, what other type of comic book could ever illustrate such utterly stupid cartoons as DC's 1940s characters "Jumping Jumper the Doves Under Wonder" (a kangaroo) or "Moo-Sie the Moo Jumper, Champions of Ancient Rome."

Oops! I've got two final, glibbish comments on the subject, if you don't mind...

As Clontney, in her *Wooler's*, insistently as reported in *The Comics Journal*, I've never "confirmed the idea of anything but lamp animals in general." I've got a handful of a rather kind of lampbooks that prove otherwise. Still, I have all kinds of comics, including some rather sensibly sold ones (and lots of added "exotic" content).

It may, like many other publishers and other reviewers, be to under the mistaken impression that humor is funny animal or otherwise, a somehow easier to draw than "realistic" art. Not so, folks, many of our finest illustrators would be hard pressed to draw Charlie Brown or Mickey Mouse, just as I would be if I happened to start drawing "The Roadrunner," even if I thought I was in all fields of endeavor, the best staff often looks like

111 get off me scrap box now thanked

John Bound

(The creator of *Flip the Bird*, *John Flansburg* is currently dragging parents around the nation with his rendition of the "Dickhead Bird Kid.")

They're trying to drive

Chuck Fiala

(The creator of Italian Chios, recently reported to British Chios's *Finis* also, along with composer Jim Fagel, put together the late, lamented "Visions Complicated" series, which appeared in *The Comic Reader*.)

I have always enjoyed funny animals. Like most everybody else, I first became familiar with them through television cartoons released on television. I just couldn't get enough of Bugs Bunny. I sat there watching his original 1940-1941 releases over and over again. I never got bored by them even though I had both the picture and soundtrack memorized. I also liked the Disney cartoons shown on The Motion Picture Club and The Wonderful World of Color.

This eventually led to my reading of comic books. The first comic I ever saw was a *Comics and Stories* fanzine I found passed on my early bike. I loved some of the first characters, thinking the superheroes were the only real superheroes. But when I found myself collecting *Pogo* paperbacks, *Gold Key* books, *Krazy Kat* papers, and watching old *Bob Hope* on TV, some kids were grown up.

I also found that my art books (in the area of surrealism, comics, images drawing every character jumping about in mid-air) led to mid-air art, and screaming in anguish.

"Oh, again, again!" These screams read as well as the face.

Perhaps that's why funny-animal-comics, and animals in comic books, are among the most popular comic-book genres in the world. Perhaps some day they'll even be offered in sold-in comic-book stores.



Stan Sakai

(Note: Sakai is the creator of many symbols and Midori Groundhopper, as well as many others.)



Usage was post-called "Myamoto" and only needed a slash for. He was a secondary character in the Oakesworth timeline.

One day, I named Miyamoto into a rabbit, and he put on a surprised expression, and was delighted with the result. He wasn't the present-day Uchiu—he had black ears, all hair—but he looked visually unique and took on a entirely new personality. I named him "Uchiu" (which wasn't a sliver of genius, since it means "rabbit" in Japanese).

Immediately adding my floppy ears to Rust and getting a new name, I changed Perry to a... Ernie no more! I've called him a mink, hamster, hedgehog and gopher to his head looks almost like an odd-shaped potato with ears (maybe I'll create a new line of funny vegetables).

Jim Engel

[The creator of Duck Duck Duck, Jim Engel, has also contributed to several DC Comics joint-covers (see p. 27) including Captain Carver. His most recent work was "Leggo Lumb" in Critters. He is also drawing covers for Spotlight Comics: revivals of Blocky and Ryeck, Night Master, and Underdog.]

"Why a duck?" I've got to thank Bob Clampett, Chuck Jones, and Fina Ferling. Ferling at Warner Bros. Design House, Hanna-Barbera, Linda Miller Studios, at my 'Nad Studio! I gotta thank Wile Killy! Harvey Epstein! Paul Marry! Carl Bardo! Al Ribaudo! Ed Ribaudo! All the artists who made all the great Hollywood cartoons and gave all the TV cartoons a my childhood. All the artists who drew the comic book and strips, coloring books, golden books and pencils and anything else that brought all these colorful funny animals down to us."

I've drawn all my life, and been a professional cartoonist for 12 years, and my favorite thing to draw is funny animals. It's also my favorite thing to see other cartoonists I like draw.

"Don't get me wrong—I always love (and still do) love and enjoyed all kinds of comics and working in them through the adolescent years, if wanting nothing more than to work for Marvel (and I have a folder of my own superhero wishlists in proof of it, but by the time I embarked on an artistic career I had come to realize that my ideal work more as a 'Tummy' cartoonist than a 'Moose' one). I spent nine years characterizing and writing 'toads' (and for a Chicago-based getting-out company (Mark & I). There I learned the mid-twentieth-century 'water chair' (and

groom and shoulder leaves the frustration and confusion of emotion. Not the big comic thing, the little comic thing you get from something creeping from your subconscious.

Funny animals. From the second you open a comic, order up. The big gag comes on the top and sublimates your feelings. Living their lives things about yourself and others that you might not have observed in other media. You accept what those funny animals are, but they have their own private lives. Even if the wild side in them we're not always sure to reach other and other special needs aren't that much different from us. And you accept it without feeling like you were deceived to.

But when do I know, I just like the dark things. They make me laugh.

John P. Morgan

Made from being a pretty nice comics artist, John P. Morgan won't a award Fiction Character for Critics.

Why do I draw funny animals? I guess... all my efforts go to Fiction Character Award human (and/or) head characters. I'd originally intended of F.C. as a one-off gag for the cover of *CRASH*. You know John, but the more I considered it, the more appealing the idea became.



For some reason, a cartoon character to be funny with anthropomorphic characters, slapstick violence and silly dialogue has always been better to super-powered characters and just being squirrels, you know? I said the really funny cartooned characters—said I mean *Walt Disney*, stuff from the 50s to early '90s—have [strong] humanized animals, trapping characters like *Elmer Fudd* or *Yosemite Sam*, but they were silly and in this to *Boys Butte*, anyway. And for me, I think it's also a matter of style. Play back in *Parsons*, Robert of *Deputy*, I had *Koolhaas* and a *Jack*, and a *one* just to tell me. "You know, I think your style is no style!" He said this as a description, rather than a criticism. I could be. It's hard for me to tell, subjective viewpoint and all. Maybe the use of animals is the extra push any work needed—what kind?

Joe Sinardi

(Joe Sinardi is the creator of Maxwell Mouse.)

I have been a funny animal artist. I have being called a "funny animal artist." Consequently, being called in connection with artists, should try to avoid being typical.



Anthropomorphic is an extremely satisfying story-telling device. It's as close to old as the human race, we measure it very early in our lives. We're comfortable with a *Cartooning*, too, is the fact that some of the cartoonists who have favored funny animals—*Carl Reiner*, *George Herriman*, *Max Kully*—also happen to be the most talented work visually defines the comic strip medium. I've found that most cartoon characters "come alive" as I develop and work with them. Funny animals come alive with a vengeance. They are strong characters. *Disks* (being my kids' book), *Big Dots* (being my boys' like people we've seen), *Disks* (being my people come back home). *Anthropomorphic* children.

They take over Maxwell Mouse was a new sketch when I met him. Plans to make him the "hero" of an anthology comic were scrapped because he demanded a 40-page book all to himself. Now, Not just one book, he got an entire series of his own. I still don't think he's satisfied.

These animals may be funny, but they're no fools.

Monica Sharp & Dave Garcia

(Monica Sharp and Dave Garcia are the creators of Pando Khan. George is currently using The Trouble With Geeks.)

When they're kids, doesn't anyone pretend their animals can talk? Our pets have distinct personalities—we know their spirits as well as we do our own. To us, animals always seemed like people in furry suits. When I played make believe with my little sister, I generally was a talking tiger or lion. One of the first strips Dave remembered creating was "Animal Kingdom" when he was about nine years old. It was just a bunch of funny animals who were animals. I guess we just like animals. *Pando Khan* the comic resulted from Pando Khan the person. We never said to each other, "Gee, let's do a strip about pandas instead of one about superheroes," that's just the way it turned out. Max tends to overuse himself and his kids.



Why? I think animals have an intelligence and probably a consciousness that people (especially's) mankind's, we just haven't learned how to decipher it. We want to tell a story. Everyone's heard that but of wrong advice. "What about you know?" Well, we were about people in furry suits. If there ever appear in *Pando Khan*, they'll just be people in military suits.

Some people think animal stories have to be humorous. They begin or don't know about all the talking with animals in the books and videos and pads. *Pando Khan* was considered himself a brother of the earth and respect animals. Maybe that's what bothers some people about "anthropomorphic"—the animal acts like human but doesn't have to be silly.

Daan Jippes

(Dan Dehman from Apple is best known for his superb Donald Duck strips done for various consumer lines)

showing up in *Gloster* comics, for which he does the covers? I'm a currently working on various news stories people.

I like ducks because...

Animals characters stand at least on heads tall, therefore tend to be very intelligent, or generally being up the height of a standard pond? (see *Disaster*)

Animal characters—at least that's what they told me—don't stand there on four heads, and those heads boggle with this confusion in the "land" of the standard pond, even philosophy? ("Food" is an enormous area I've heard.)

Of course, there is the knowledge, low-scale type of animal—like alligators, snakes, or worms—to consider, if you like, but in my level type of stories I mean on characters for not able to there, as character's abilities.

Not talking another character to "go duck yourself" (with that warning hand gesture, you know)—and to have



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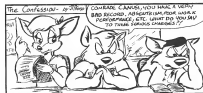
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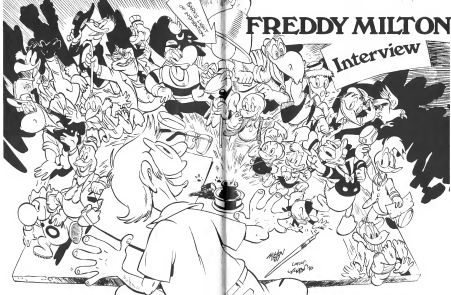
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by Geoffrey Blum & Kim Thompson

While underappreciated comic-artists (including the recently deceased) Disney has—over a long career—had an intense, almost obsessive, love for the comic book. And, in turn, the comic book has had a profound impact on the Disney world.

From local artists to deep-up with the creative demand. Thus, while American comic-book artists have been steadily working to go on the comic book, Disney's comic book artists were going their way with paper after paper of comic, genre, and sketch reviews.

Freddy Milton, a Dutch fan from the mid-1950s, was one who, as a fan, had a major role in the creation of the comic book.

Instead, Donald Duck and Woody Woodpecker stories, like his ambitious love story, extended beyond the comic book. The up song of the Disney and the Disney fan—this, during his 15-year career, he's kept up a major workload on other forms. In addition to working as a business writer for *Prize Winner*, *Victory*, *Discovery*, and *Disney Daily*, among many others, the 39-year-old Dutch comic

creator includes close to a thousand pages of work in a variety of genres, of which more than half comprise his "comic" pages.

This interview is based on a written series of questions-and-answers between *Gladden* editor Geoffrey Blum and Freddy, I asked Freddy to write his own questions, translated the new answers (in the comic, we met once a story with the Disney folks). Receiving a suggestion to run the

on his first batch of responses in English. The results are the following: Another new. The spread on this page (based on an original layout by Disney) was originally shared in the subsequent year for this issue. While Woody Woodpecker's copyright holders were willing to let us use the character on the comic, we met once a story with the Disney folks. Receiving a suggestion to run the

over with "around" blocks over the Disney faces. Freddy's suggestion, and a funny one, we're about to publish in here. Disney is more than willing to share the characters of their characters—and Steve Gallor—so happily stepped in on a short deadline and producing the eye-opening piece that forms the rest of a comic.

—Kim Thompson

from show for Saturday morning. The Mighty Mouse Fleasheet set the standard and opened up the battle for Sunday morning. New wraparound animation was produced for the show and the popular theme song became ingrained in the public mind so firmly that even 30 years later comedian Andy Kaufman could use the song as fodder for an outrageous comedy bit in his early act.

Televizyon, under CEO, went on to develop other characters like Deputy Dog, Hysterio Headache, Antelope, and the Majestic Heroes. In the late 50s-early 60s they tried to revive some of the old Televizyon characters and there was Nighty Mouse cartoon, were made Dave Spahr House, The Marmalade Partridge (with Ralph Bakshi) lived in the credits as an animator and Gar Alper. Eventually, Hakoni in the 80s absorbed all CEO Films' properties and Televizyon as a cartoon producing plant disappeared following bankruptcy of the studio, continued Paul Terry died in the age of 84 in 1970.

In 1979 CIBB moved the classic of Mighty Mouse in a new series. Saturday morning cartoons produced by Filmation, the company responsible for such animated gems as *The Mouse*, *The Archer* and *Fur* (both *The New Adventures of Mighty Mouse* and *Heathcliff and the Cat Who Walks*).



vision. Magley Mouse appeared in several segments (including a 15-chapter serial entitled "The Green Space Race") and a series of Magley Mouse "Environmental Bulletin's," and his voice was provided by Stan Oppenheimer. Magley Mouse did not battle against Oil Can Harry (Gloria Bellare provided the story) who still possessed Paul Fierstein, but also lost the show (which had spread wings). (Viacom International has available for syndication a package of 75 half-hour Magley Mouse shows, 45 half-hour Super Mouse Math).

Mouse, the other 16 feature The Mighty Mouse.)

As a charming character, Mighty Mouse is still visible on toys, candy and license-plate covers. Recently, he became the mascot of New England *Playboy*, an amusement park in Hudson, New Hampshire that features trippy-rock characters. The park even features a gigantic statue of Mighty Mouse, still spruced and a big smile on his face. And wasn't a Mighty Mouse who appeared in the first 3-D comic book back in 1953 and his version presented a new comic book last August, late, mainly took for

was to the new Saturday morning *Wagdy Mouse* show at 10:30 a.m. that I may capture that special magic that is so fondly remembered. When asked about the character, they can only rattle those famous words uttered by so many recently deceased men who professed: "What a mouse! What a mouse!"

JIM KIRKILL is a well-known animation historian who has written for a variety of publications about the major of animation. He would like to acknowledge the research of Bill Finkbeind, Leonard Maltin, Art Bock, and George Mindes which helped confirm many of the facts in this article.



SOMEWHERE BETWEEN THE MAGICAL KINGDOM OF OZ AND A REALLY DAMP TURKISH PRISON IS A LAND THEY CALL THE BUSH - AND THERE'S ONLY ONE BOY WHO LIVES THERE.

TEDDY PRYDE AND
THE MURKERS

FUZZY WADDY LITTLE
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Let The Trumpet Players Play, For Mighty Mouse Is Here Today!



How can he expect, to save the day?

He is Ralph Bakshi, the maverick cartoonist and producer who rose to fame during the 1970s for introducing "adult" animated cartoons to the American public. "Who is he? Is he in the Mighty Mouse, the popular animation and comic book star of the 1940s and 1950s, who disappeared after a previous animated TV series went into the trash can?" "Who? Bakshi may be using a maverick TV cartoon industry staff of his own making," says the author. *Mighty Mouse: The New Adventure* has the impact that his supporters hope it will.

Tweenies and Bakshi

Ralph Bakshi first made his mark on the public consciousness in 1962, with the release of his last, *Serv*. *Serv* was an animated version of Robert Crumb's *For the God*. But Bakshi had entered the animation industry 15 years earlier, in 1946, when he was 18 years old. The studio that he joined was Terrytoons, one year after its founder, Paul Terry, had sold it to CBS and retired.

Terry had been making animated cartoons since 1918, under various corporate names. ("Terrytoons" was started in 1938.) Terry was someone at the studio head who was the first to refuse to keep up with changing times. The *Mighty Mouse* cartoons, begun in 1942 as "Super Mouse," were by the Terrytoons most popular series. But there was more of a third

dimension to them than was with the defense cartoons of any other studio's star.

When CBS bought Terrytoons in 1955, one of the first things it did was to bring in a new young supervisor, Gene Deitch, to change it. As Mike Kaskas, one of Bakshi's new layout artists, puts it, "The new thing [Terrytoons] did not do in the old ones was to do anything resembling a topical gag. It's difficult to date a *Mighty Mouse* cartoon. They did them for years, and it's hard to tell when they were made, because the flying studio was about '39 to '51 never really changed their style or content. It only changed in '55 when Terry sold the studio to CBS, and they put Gene Deitch in charge of it, who basically started to bring them into the 20th century, and suddenly the art was very modern and hip. But then that time, they started dropping some of the old characters in favor of newer ones. They only made three *Mighty Mouse* cartoons after [1955], one in '59 and the last one in '61."

As Bakshi Bakshi got his start as *Mighty Mouse* studio staff and it was playing that character out Bakshi was thinking that "who had" he was from an ill-equipped to continue to direct for an older or right group, handling both TV cartoons such as *Deputy Dore* and the first of cartoons such as *Sam Cat* and *James Hound*. In 1966 CBS named Bakshi as Terrytoons' senior Supervisor (Director Bakshi created one new TV series for the flying studio, *The Mighty Mouse*, a

parody of comic-book superheroes. Then he left to answer the Director's post at the morning television *Parade* Cartoon Studio. Unfortunately, he was there for only a few months, when *Parade*'s management decided to close its cartoon studio in December 1967. Ironically, Terrytoons had just finished CBS due a show. Following this, Bakshi abandoned the established animation studio and embarked on a series of independent short-run cartoon studios.

Bakshi in the '70s

It was then, starting with the *X-Men* for the *Cartoon* in 1970, that made Bakshi's reputation as an angry young studio-brother. The anthropological land similarly went there. Duffie followed in 1973, and then, in 1975, the movie that would almost end Bakshi's career, the controversial and ill-fated *Conan*, attacked for its alleged racism by CBS's internal Committee of Racial Equality. Conan made films on what was then set in New York, Atlanta, and perhaps elsewhere. (Deitch—or perhaps because of this, it's a cause célèbre among Bakshi's supporters, some of whom claim it's been film, a museum one of Bakshi's own particular interests.)

Bakshi completely swung his feelings with the back to back *Conan* *Wings* and *The Game of the Kings*, then *Conan* *Wings* and *Conan* *Wings*. *Conan* *Wings* was the exception of this. *Conan* *Wings* (a 1975 project that Bakshi shared with the *Conan* *Wings* later, then was finished several years later) these movies mixed them and more heavily are interesting. It was a story, whereby Bakshi turned the *Conan* *Wings* into a political cartoon. Animators and to logical cartooning, when used maturely, is the "big way out," and the studio was often questionable at this time. This period of Bakshi's career culminated in 1983 with the release of *Play and*, a poorly received second and



Ralph Bakshi in an interview.

visually a cartoon based on designs by Frank Frelton and written by comic book writers Ray Thomas and Gerry Conway.

Bakshi then announced that he'd sold everything that he had to try an animation and that he intended to move on to other things. He bought a house in New York which was laid enough to set up an art studio and began to paint. It's a first line of work, "Last Days of Conan," has just been held at the *Play and* gallery in New York City, from 1983 to 1984. One of the year

Bakshi did not become an artist himself. He maintained his friendships with many Hollywood animators and producers and to avoid new ones, all of whom believed the declining quality of American animation. In 1988 Bakshi and one of his friends, John Kroll, agreed to produce a movie called *The King of the Bees*. *Bees*, then, "Honey Bee" (a cartoon) Bakshi to attempt something new. He showed all the best examples while Kroll, an artist of *Bees* (a cartoon) Bakshi's style, directed the animation. "Honey Bee" was a success. Then CBS invited Bakshi to create something for them for Saturday morn-

ing TV, a challenge he immediately accepted.

This came as a surprise to a number of people. Bakshi, the silent drawing artist, the quiet, thoughtful, and Precious? Bakshi, the creator for quality animation, working at the notoriously tedious assembly line of *Bees*, the *Cartoon*, "children's animation, for God's sake? What was going on?"

'An Interesting Challenge'

"I've always wanted to do something for Saturday morning," Bakshi is quoted in a telephone interview from his apartment in New York. "I spent [the last four and a half years] watching Saturday morning cartoons and even under the thought of conditions, which is what we had [in Terrytoons], I thought something better could be done. I thought that would be an interesting challenge. But, unlike *Conan* film, would only require five or six and a half months of my time. So when I was approached by Jerry Price of CBS to come out of Terrytoons, I said, 'No right?' I took the opportunity to get away from the studio to write [myself] all the time. There's other kinds of life out there. I thought it was a good opportunity to get out of the studio for awhile."

When Price asked Bakshi for suggestions on what he wanted to do, "I thought of *Mighty Mouse* immediately," Bakshi said. "I don't know why. Bakshi laughs. "I was thinking [it] was, something for Saturday morning, and it just popped into my mind. I've always liked the character, and I thought it would be a thing to do. When Price agreed the contract with CBS, Bakshi to attempt something new. He showed all the best examples while Kroll, an artist of *Bees* (a cartoon) Bakshi's style, directed the animation. "Honey Bee" was a success. Then CBS invited Bakshi to create something for them for Saturday morn-

MIGHTY MOUSE'S NEW THEME SONG

Zoom, zoom, zoom, zoom

Here he comes, that Mighty Mouse.
Coming to watch the fox
With a mighty roar!

Don't be afraid any more
Cause things won't be like they've been before!

"Here I come, to save the day!"
There's problems Mighty Mouse is on his way!
So let the trumpet players play (a-a-a-a-a)
For Mighty Mouse is here today!

Here he comes, that Mighty Mouse.
Just like a bat from the blue
With a smart star's true!
Fighting evil, fighting crime
And always there in the nick of time!

Here he comes, to save the day!
And he will save that time we'll never say!
Let the trumpet players play (a-a-a-a-a)
For Mighty Mouse is here today!

by Fred Patten



From the "Night of the Bat-Del" show—cartoon poses: Dark Knight, eat your heart out!

works at home, is assigned to write a story and send it in. "Once a script leaves the writer," Kuzish says, "the story starts its again." Next, it becomes a work order in the production line. "Nobody knows what anybody else is doing," it goes through storyboarding, layout, and is sent overseas to be animated as part of a sequential process. The finished cartoon is checked by the producers, whose comments often go much deeper than to make sure that it is of equal quality that it will be readable to the client.

"That's a bad management approach," says Buttersworth. In fact, it may be a good way to make sure, but it's a bad way to make cartoons. What Buttersworth does is create a core team of artists and writers who work together. That doesn't sound revolutionary, but in today's market, it is. There's a tradition today in other studios where the writers don't talk to the layout artists, and nobody talks to the people who are turning the sheets or doing the animation, or anything. There's very little communication.

"What happened with Mighty Mouse because of having a director's role, is that you have one person who works with the writers on the show, who works with the storyboard guys, who works with the animation desk, who works with layout, who works with layout, and if it's not the writer, who comes? If it's a good idea, layout, and it is the director. Part of my job is to make sure we find a way to put it

into the cartoon where it would work well. Today, that's revolutionary although in all of the books I've ever read about animation, about how Disney started out in the 1930s and '40s, that's the way that he set it up. Everybody would get together and say, 'All right, let's come up with some page'—they would put 125 every time. Disney would come up with a good one."

Mike Kuzish gives a broader perspective of Buttersworth's animation work. "When we were in full production, we had about sixty people. It was very informal. Everybody talked to everybody else, instead of being in a hierarchy with people assigned to different departments. We had a great deal of fun working on it." At its lowest period, "We had three men simultaneously operating." That means three groups of people (directors, writers, layout artists, storyboard artists, and so forth) who were each responsible for a single cartoon of the 26. It means cartoons were a complete disaster.

Another manner in which Buttersworth "improved the artwork" was to get as much of the key artwork and animation done as possible before sending the cartoon to his previous studio for completion. (The cartoon studio which completed the Mighty Mouse animation was Cuckoo's Nest, a division of Wang Film Productions Co., Inc., as James J. Binkley, "We did the layout. What I did to 'prevent' the cartoon, which I think could make a difference in the quality of the cartoon, was we laid out all the layout animation pieces under the supervision. Kuzish was one of my layout men. That time was having the layout

on exposure sheets, so virtually, what we were in Taiwan was the completed animation to do as I was concerned. They had to clean it up, and it was good, but we had done virtually all the animation, and I think that will show in the quality of the show."

Mike Kuzish describes the process in more detail. "Usually, all day long, one of the country art boys is in the studio writing the script and doing the storyboard. Now, the storyboard is a series of drawings with the dialog written in, that shows the visual continuity of the picture. It shows you how it's going to get out. They use the storyboard to read the picture out. In many cases, they send a camera to get laid out, which is to show where the characters go and to draw backgrounds. What we actually did on layout was to draw all of the key animation drawings, and some of the background drawings, to show how the action would flow. Instead of just showing you where the characters go, we are actually putting in all of the key drawings. We were some of the first back from overseas, and they are actually using our drawings as animation drawings. It's not perfect, but it does make a lot better than just standard stuff today."

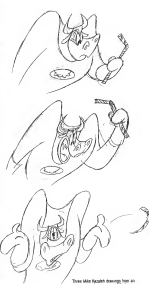
But Buttersworth explains why that is important. "The tendency at all the other studios has been to send animation and music work overseas. The result is that the studios have lost and lost, and lost, and lost their final product. In some cases, they're only doing the script and then sending the script to overseas Canada or somewhere to have the storyboard done—doing a normal amount of design work in the studio

itself, making the storyboard somewhere else to be laid out, and then sending the layout overseas, and, probably, in the end, to be animated. The result is that there's no control at all. What Buttersworth did to pull back everything up through layout into his studio. That was especially important for Mighty Mouse, since overseas wanted to emphasize the ten-year rule of no animation, distribution, and design, which is unlike any other American animation style today. A foreign studio used to standard American TV animation would not know what to do from the storyboard alone.

A third reason to change American animation standards was that Buttersworth wanted to make sure that the original animation for each work, laid out in the storyboard, instead of designing each drawing for potential reuse. Kuzish: "All the drawing that we did was brand new in every episode. He was encouraged not to do very rapid drawing, in that it didn't show the character, it was in the mood and the action—to make them more flexible, so that we weren't just making the model sheets like you're supposed to do in a standard television production. We have the design before we lay it out, so we can follow the vision and make the poses and expressions work with the vision. That's something that they don't really do any more. The music and effects go afterwards, in television animation, they put the music down really like people to have confidence, because if they do that means that they can't do the design again. The great example is animation, where people say that they've been using for 20 years or so work almost exactly with quick design, in animation drawings. They do the vision before, but the point is that the drawings don't have any expression so that they are able to put the drawings over any line of design that they want. There can be miles of footage out of video drawings. We were concerned, not concerned to put expression and style English into our characters."

But Buttersworth notes that one result of this process is that "story came to animation in a different way, so within each cartoon you'll see Mighty Mouse drawn in slightly different styles. Mike Kuzish will draw him in one style, one scene will be my drawings, another scene will be another artist's drawings. Readers of Mike Kuzish's *The Adventure of Captain Jack* can have his working drawings. When we had a 1970-1971 cartoon, where Kuzish's art style faded in."

The Pussycats at Standards and Practices



These Mike Kuzish drawings from an early One sequence. Dialogue: "That's the last one!"

Ralph Buttersworth made a personal appearance at the Second Los Angeles International Animation Convention in July, where he joked that anyone who wanted to see his new Mighty Mouse cartoon had better watch the program, the first cartoon work that it was in, because it might not be in after CBS's critics got a look at it. In actuality,

however, says, CBS's Standards and Practices people put them on without trouble at all. Mike Kuzish says, in explaining why Mighty Mouse is old value. He can't really, we're not brought back. "It's more in the situation, society. In some cases, our villains aren't really villains so much as just setting

Mighty Mouse: The New Adventures

An Episode Guide by Fred Patten

It is a great game, only the first few moves (right arrows), of the users have aimed. (Since C&B changed the order of the ship from (Back) to (Front), it's indeed turning out the first two and the second two have been reversed). The remainder of the moves were not up to the user indicated either. (The ship was not moving forward) because the user turning out level off with a somewhat stronger—and certainly more useful—pattern—up, up, right or (Back) then!—and follow it up with an angle shot). (On the other hand, since Back is a choice for ships 5-6 and since it is 5-6, it's entirely possible the user was not able to order the ship to turn out and follow it up with an angle shot.)



3. **"Nigger On Bald Patch"** Premiere date, Sept. 19, 1957. Written by Tom Morris, directed by John Grisham. This is a psychological analysis of what makes an arch villain. Pecky Pale is a hard-boiled hero who doesn't get any respect. He decides to make himself more potent by becoming a master criminal. The last way to convince the public that he's really an anti-villain is to defeat integrity Mouse. This leads to the subnarrating of Pearl Purnhouse, and a complex battle between Mildred and Pecky at the summit of Pike Mountain.

3. **'Mount Sam Another House'**
Premiere date: Sept. 13, 1997
Plot: Doug Mearns, directed by Bruce Campbell, is a character who is a house mouse in a dreamer's house because he doesn't have any parents. Pearl Purchase tells him the story of another orphan who made good, Mugsy House. The cartoon is a parody of Superman's origin story. Mugsy House was born into a tough neighborhood which was being dominated by his parents (a dog and a pig) whose backgrounds and names are a nodder and sent him to a foster neighborhood. After growing up as the adopted son of a pig and a dog (Pig and Dog),



table of Androcles and the Lion is ascribed to Giovanni de' Dondi (c. 1380).

Three from "Me-hawel" (left above) and two tough rats (left)



of hounds. Mighty Mouse remains a native born from the pass of Devil's Gap, a large, steeped cut. The grateful GEP provides hounds Mighty Mouse is begged administer. He crosses in an imitation super hero costume and follows MSH everywhere. The first Mighty Mouse social life, since the other race of Mouseville are afflicted of the humping cat. The lion-hearted MSH becomes desperate for a way to get rid of his tail meaning fan without hurting his feelings.

5. "White House." Formerly *White, Sept. 2, 1957*. *White*, a divorced ex-Glee singer and Sraggy's first love, is now married to the "outh man," she is too busy to deliver a dollar to a mouse child which having a tooth pulled, so Sraggy volunteers to do it. But he gets into the wrong address, and ends up pulling a tooth from a witch. The rate with bombs. Sraggy, with spots, and Muffy, about arms and goodness for healing. The white's goals are an excuse to turn this cartoon into a jany psychodrama, more reminiscent of this *Chang's* water moments (e.g., *Pinky in Paradise*).

6. "Wings of the Bat/Bat!" *Answer* Jane Goodall (3/1977) Written by Jim Henson, directed by John Kortbus, it is a good documentary series in general and of the 1960s *Batman* TV program in particular. The Bat/Bat/Dave text and his address, The Bug Wonder (Note: Great attention to the filmable is right there. They find clues in the most unlikely places. They connect this week to The Cow, a George C. Scotting who is an enemy of all those who use dairy products because the



From "Witch Trials," the screwy-looking Tooth Fairy. Hide the reference to Pagan "Red Hot Riding Hood" film.

exploits cows. (If you're wondering why a male villain is named The Cow, just remember that Marvel Comics has a male super-character named The Coward. The fact The Cow has *woolies* may give you additional pause, how not?) The two antagonists' main weapons *spread* each other. *Seductive* looks, and *Knowledge*! (think) giant collar snakes. (Highly *klause* himself is only an incidental character in this cartoon.

4. "Semp-Happy" Premiere date October 12, 1981. Written by Tom Wilson, directed by Bruce Woodside. Semp's on-air story parallels some aspects of Michael's life story—the title



apogee: corners is Gloucester looking for a name. Mighty Mouse offers to be his friend, but warns him not to call for help unless he's really in danger. So when Snoopy is hit badly by some tough kids, the Mouthless Bub and Peasey—one of whom is a caricature, visual and vocal, of Peter Lorre) and they are all embroiled in Charles F. Chiodi's Carnival for Cats. Snoopy tries to rescue them himself and almost gets his tail to call for Mighty Mouse.

3 "Callesinophila Cell," written by Ralph Rabin, from *Fingert's & Doug Macarich*, directed by Linda Fitzgerald

5. **San Butternorth** *Phantom* (Oct. 10) October 10 isn't one day everything goes wrong in Milwaukee. Instead, Sanborn Earth's Nails turn out of control through the city buildings are wracked. Slightly Mousey spends most of the cartoon staring off the muttering deans. He finally discovers that Calamity Cat, a gloomy person who resembles bad luck, has come to town. To save the city, Bill has to find a way to cheer Calamity Cat up.

8. "Scrooby's Field Day" Written by Ian Pearson, directed by John Krasinski: Premiere date: October 10, 1987
Scrooby's class is taking a field trip to the Museum of Natural History, but Scrooby mishears the bus. Mighty Mouse takes him take through time on a personal field trip to the sea prehistoric past. But this is a funny animal world's

past, and Mighty Mouse and Scrooby encounter things right out of the *Cartoonists and 1931: A Secret Odyssey*.

"The Bugeye," written by Jim Pearson, Rick Moore & Andrew Stanton. Created by Ward Beutelschick. Scrupulously sure that he can become a shakedown chump, Jim dreams of himself as the Brown Bugeye, a limpson of the Silver Surfer if he can just get a new board. A phony rat leads him to Mave, the owner of a chain of fast-food joints, who for cash—which serves mouseburger! This cartoon is basically a satire of assembly-line fast-food chains.

"The First Deadly Cheese," written by Sam Mason, directed by Bruce Woodside. The Cow returns, determined to defeat Mighty Mouse in order

Capable-lets, you understand that, did you?



Glenn, an anti-villain. Still, it seems that years ago before *The Duck* turned to crime, he and his brother Laffy had been a violent team, and that *The Duck* has been looking for Laffy ever since he disappeared. MM promises that if the two can be reunited, *The Duck* might get a whole new career. The search for Laffy takes MM to an Arabian night club.

"**The League of Super-Heroes**," written by Doug Moench, directed by John Kricfalusi. The *Cas* has been in love with Madame Mausgrave. He tries to impress her by joining the whole League of Super-Heroes, a team of weirdo heroes of which Mighty Mouse is a member.

"**We Squeaky's Birthday**," written by Tom Minton, directed by Bruce Woodcock. Yes, it's Squeaky's birthday, but here's an orphan so there's nobody to celebrate. Broken-hearted, Squeaky wanders down toward the railroad tracks, where the hoodlums hang out. The hoodlums are so touched by his plight that, under the leadership of Squeaky Pheadlin', an old ex-vaudeville hoodler they try to cheer him up. This cartoon is a parody of overly pathetic melodramas.

"**Agua Quippy**," written by Andrew Stanton, directed by Bruce Woodcock. Agua Quippy is a tiny fish in a bathtub who ends up captured into the eye of the evil Captain A-Crop, who is searching for his long-lost flesh—and he thinks that Pearl Pufferfish is it.

"**Squeaky's Pheadlins**," written and directed by Tom Minton. Squeaky and the hoodlums are up to mischief. They break into a movie theater's projection room, and make their own movie by cutting and splicing cut time negatives until an awful movie that is cheap *Barbarian*. This cartoon has some new animation, but it is mostly the same old Squeaky and hoodlums, which is a compilation of old *Terrence* Mighty Mouse footage.



The Mighty Mouse, in their heroic guises and in their normal everyday garb as characters.

"**Screen for Success**," written and directed by Tom Minton. What's happening the day to day and ignoring all the new, so often, Mighty Mouse is suffering from severe overwork. The director tells him to slow down and take a rest. But how can Mighty Mouse rest when the directors are piling up rubber and paper, and he is the only one who can handle them? This cartoon also contains some new animation, but it is mostly a collection of old animation that includes mouse-earmen from late of the 1930s and 1950s.

"**Animation Concepts**," written and

directed by Tom Minton. This is a musical tribute to the 1950s which blends the classical style of Disney's *Pinkie* with that of modern music videos. The 1950s rock hits "Rip It Up" and "Guitar and String" have been expertly remixed to serve as musical background for a new Mighty Mouse story compiled from the old *Terrence* cartoons.

"**Mighty's Music Classics**," written and directed by Tom Minton. This is a second musical tribute to the 1950s. The featured rock hits included for the new cartoonists are "Why Do Fools Fall in Love" and "Lemonade." *



Only A Poor Old Duck Man

DOC'S Bookshelf

by Dwight R. Decker

When Carl Barck's "One of the few and articles to have written in the comic-strip medium." Michael Barck's book, *Carl Barck and the Art of the Comic Book*, published by M. Libris in 1995, not only makes that claim but gives a long way towards proving it.

"I was a duck man—strictly a duck man," Carl Barck said that about his career working on *SDCC* for *Donald Duck* cartoons at Disney during the late '30s and early '40s, but it could apply to his comic book career from the 1940s onwards. A shy and modest man by nature, he has always remained half embarrassed, half magnified by the fan attention and adulation directed on him and his work since the

60s. His stories were unimagined and his publisher never forwarded his mail, he had no idea of the effort his work had until a determined fan tracked him down in 1990. Even then, he was at first concerned that the industry the latter was a fellow artist and personal joke. Since then, he has come to an acceptance of the fan being made about him, but he still appears just a little uncomfortable by a fan and perhaps still feels what is made of a fan. It was left to the fans to make something out of a man's remarkable career, and one of the results is Barck's generally splendid book. *Carl Barck and the Art of the Comic Book* was originally published in hard cover six years ago as one of the most popular price that left the gawping. The reason why I'm reviewing it now and not then is because a sufficient volume had turned up in the local comics shop. I wouldn't say at half \$20 price tag is nearly a popular price, either, but at least now it's manageable for the Barck fan who wants the book.

No, surely that the Barck fan needs this book. It isn't for making

the latter Barck has been called "Barck's Barck," as he has been studying Barck and his work since the mid '60s. The present book began as a feature essay called "The Lord of Quackery Hall," published in 1967, and read through considerable revision and elaboration in the following years as further information came to light. Barck corresponded with Barck about his stories and interviewed him and other people involved with Disney cartoons and comic books, turning up memorable nuggets of facts and is right along the way. A continued version appeared in an essay called "The Duck Man" in *Don Thompson and Dick Lupoff's The Comic Book Book* (1974), but this is probably Barck's last word on the subject after over a dozen years of living with it. "The Lord of Quackery Hall" has been expanded to some 10 chapters and 87 pages, mentioning as detailed a biography of Barck the man as you're likely to get with a thoughtful critical analysis of his work.

The rest of the book is given over to an annotated bibliography listing



"Jack Kirby with ducks": a classic Berke scene from "Duck to the Klondike" (reprints available only in Berke's last book)

everything Berke ever published in the comics field (and quite a bit that he didn't publish, as every known piece of an art from his career by his admirers is treasured and described as well), along with Berke's own comments about the why's and how's of how many stories came to be. Now that Gladstone Comics is publishing Berke's stories in an affordable format, Berke's book is a welcome read for the fan who both wants to know more and to keep track of the career as they're repeated (Gladstone being a little shy on publications data).

Berke's book is finished off with an ample amount of illustrations to illustrate points made in the text. Berke's pre-Denny career is as well documented in anyone would want to feel to believe that takes very right as what got Gladstone hot and bothered behind the back back in the Disappointment, and Berke himself supplied some family and personal photos to make his biography a little easier for the reader to visualize. Berke's drawings show his fellow staffers at Denny saw Berke as their savior, with the necessary point, page and cover reproductions from his comic book work. Perhaps the most outstanding example of editorial ingenuity in the book is how Berke's friendship with Gladstone's owner, the 1949 issue of *Walt Disney's Comics & Stories* that was never paid and is now apparently lost. A much reduced size of the cover was, however, printed as

part of a house of the text, so Berke shows his very production back up to full-page size, and the result is especially legible. Other examples of unpaid work are on hand, as well like the "Jack Kirby with ducks" Berke himself submitted from "Duck to the Klondike" (Denny's *Comic Book*), because of violence and later described as "unacceptable" according to Berke. Since Gladstone is publishing a modern version of "Duck to the Klondike," Berke's book won't be quite the merchandise for the collector who wants to take a look at that issue, but the commentary is well invaluable.

One noteworthy thing is that Carl Berke and the *Art of the Comic Book* was apparently done with full cooperation of the Disney organization. For Berke's essay in *The Comic Book Book* back in 1976, Disney refused permission to reprint any of Berke's work featuring their characters, and all that was published there was a single cartoon by Berke showing his take on his editorial blurring a picture of a naked girl using a duck as a model. The present volume is loaded with Disney art, however, and Berke thanks David Stark of the Disney Archives for allowing him to examine Berke's correspondence on the issue. Clearly there have been some changes at Berke's.

When kind of man would expect a good chunk of his adult life to be chronicling the life and times of a comic

book artist? Berke doesn't say anything about himself in his own book, but the introduction to his chapter in *The Comic Book Book* describes him as "a newspaper columnist for the *Arkansas Gazette*, writing on government and politics, and a former associate to the Arkansas Attorney General." That was in 1954, anyway, as he was now in Virginia.

Berke's book does have a few flaws. While lavishly produced and printed on the duck, glossy paper stock you can imagine, the typesetting is sloppy and more than a few typographical errors slipped by the typesetter. While the large 10 x 8 1/2 page size and the high class paper certainly help the quality of the art reproduction, probably the most concerning issue in a book like this, the resulting economical price is unfortunate. The hardcover was priced just plain beyond the reach of a lot of us, and even the softcover at \$20 expects some thought before reaching for the wallet.

But as an introduction of undocumented information and insight for the long-time Berke fan, the book is worth every last penny of that \$20. The ultra-compact bibliography alone justifies the book's purchase.

Berke Mark Taylor: Carl Berke created Swamp McDuck for the comic books in 1948, though the character had to evolve over time and many details. The character probably

evolved full flower in 1952 with the publication of the book-length story, "Only a Poor Old Man," in *Duck & Goose* #158. (It's, incidentally, where one of Berke's series of one-shots, but for all practical purposes it's *Duck & Goose* #1.) The chapter begins after several hundred one-shots with #1 in the sequence, though never appeared in any of Disney's animated cartoons, which seems a little strange since he was such a popular character. The reader may be just spoiled what was going on in the comic books, or a "Not Included" mentality might have prevented and characterized criticism the reader contains, were not considered worthy, or also Swamp McDuck had been simply comic book totem as Disney's declining production of theatrical films finally ground to a halt in the mid-'50s when cartoons had become too expensive to continue producing.

One of the surprising revelations of the *Berke Book* is that the Disney studio was as least considering an Uncle Swamp cartoon in 1953 and Berke himself submitted a script for a "Clamorous" that was when the short subject units were in the process of being closed down and the cartoonists never said.

Swamp McDuck was of course the star of an immensely popular comic strip during the '30s and the studio couldn't completely stop him, but he

reappearance of a few seconds under the editorial title for the Mickey Mouse Club show was as far as he got until 1967. That was the year Disney introduced a double-length cartoon called *Swamp McDuck and Money*. I've never seen it myself, but the description is not really a good one. It's a comedy cartoon made in a somewhat old-fashioned, burlesque style. Here, Denny and Uncle Swamp McDuck are the principals of a business. It does make sense, if a Disney character had to become what his best friend called, the "dumb" character, who better than Swamp McDuck? But the cartoon is "a little cartoon," but then economics is not the only reason for the cartoon's failure. It's a story about a man's life, but the cartoon was not helped at all by the all-too-typical Disney limited production of the period. Even so, it was Swamp's last extended appearance on the screen. His work was supplied by Bill Thompson of *Ducky* cartoon fame, described by Berke as "a standard old man voice with a slight lisp-like accent."

Swamp lived his last chapter role in Alan Young's, then Alan Young—the man who played several times in a leading role in the '60s. It shows Young, along with his partner, Alan Dumbart, were a pretty reliable of Denny's. A Christmas Carol using Disney characters in the starring roles, which originally appeared in a Christmas special. That movie ran the State of 1953's Mickey's Christmas

Carol, a half-hour animated feature starring Denny characters that had first aired in 1948. Mickey Mouse is both character ever here, but the cartoon was produced at his own expense, but it was Swamp McDuck as the role he was born to play in *Edmund Scrooge*, who didn't the show. They were his Scottish-accented voice as provided by Alan Young, who actually grew up in Scotland and had to work to get out of his Scottish accent when he came to the United States. (The new line of the 1960s Group's *Ed* version of *The Time Machine* tests up on TV, look for Young playing Ed Taylor's best friend with a pretty convincing Scottish accent—and the French's was without the accent.)

Mickey's Christmas Carol may have got someone thinking, from about the validity of new cartoons with Denny characters in general and about Swamp McDuck in particular. September 1967 saw the debut of *Duck & Goose*, 65 episodes of an animated TV adventure series starring the reluctant money old duck, with Alan Young back doing the voice.

Duck & Goose is the triumph of Carl Berke's concept. The characters who had the Disney origin through their cartoons, like Mickey Mouse and Donald Duck, were increasingly ignored after World War II. What was so being reimagined, new literary with cartooned features like, then here

The cast of *Duck & Goose*: Uncle Swamp, the nephews, and "Swagat!"



WHY IS THIS GOOD GIRL ON A BENDER

SHE'S GOT A GREAT
WARDROBE...



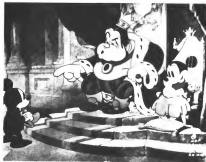
*SHE KNOWS A LOT OF
FABULOUS BABS...*



...AND SHE DOESNT
LOOK LIKE THIS.



FIND OUT WHY IN THE SECOND ISSUE OF GOOD GIRLS
currently on sale from **FANTAGRAPHICS BOOKS**



Overture! Hit The Rewind Button!

VIDEO views

by Michael Eury

And available. They are. Television companies continue to rethink the box of Mickey Mouse. *Prize the Cat*, *Stinky Pig*, and a host of other funny animal features are a starting point, with most titles issued at a very modest price. This edition of "Cotton on Yaks" will examine a line of products that headline not only a line of cartoon's most renowned characters, but also the cultivation of a new line of the Disney universe to ever meet the field.

have earned a niche in the annals of innovation, plus earned rather Academy Award nominations at Oscars. [Bionix.com](http://www.bionix.com).

[illegible]

It is, unfortunately, the falling, the uncontrolled
flap, the loss of control, which is the danger.

releases put in final vintage concerns. After all, among the work of Chuck Jones and Walt Disney (displayed on a shelf next to Rainbow Brite and Thundercats) is nothing, but then again, said, we live a culture that the undercurrents the vintage society is in the art of classic animation, we'll simply have to live with those assumptions. At least these old favorites are available.



"My, y'knowed jest!" A character sketch of Pink Panther's Yosemite Sam, ready for display in his "Salute."

1934 short "The Better Late Than Never." Here again, Disney pulls his inspiration from the magical world of fairy tales, and puts his lovable underdog hero against a monstrous giant. By the time this short was produced, the Disney studios had made giant strides in the art of theatrical cartoons, quite evident in this episode's numerous scenes including Mickey's narrow escapes from the giant's deadly footpads.

This rollicking cartoon by pioneering a bibliography of classic "The Old Mill" is a 1937 Disney entry, using Silly Symphonies, as a visual feast for the eyes, depicting ancient life and a gorgeous landscape with a nearly three-dimensional depth. It also displays Disney's talent for conveying suspense, as the viewer actively shares the terror felt by the mousees suddenly threatened during a treacherous thunderstorm. Fans of the world's favorite fard will "quack" up at "Donald's Cried," a 1945 entry where Donald Duck faces an unfortunate accident, but not conscience. That about also features a remarkably coherent chase sequence between Daisy and Donald that will have you yapping your ears and wapping your fingers.

A rather Silly Symphony, "The Bo-

more and the Mare" focused upon the tattle-tale cat, and also carried a 1934 Academy Award for Best Cartoon Short Subject. Finally Mickey Mouse and Pluto tangle with the mischievous Chip and Dale in 1944's "Squirky Squirrel's Niggle."

None of Disney's best, 1932, 1934, or 1944 definitely lives up to its title, and is a marvellous extension into the realm of fantasy, entertainment, and fun. A **SILLY SYMPHONY** (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98.

While no one can slight the 1941 Disney Studios for their innovation in animation, Warner Bros. was also responsible for introducing the cartoon of some of the most notable names in the field: Chuck Jones, Tex Avery, Bob Clampett, and Looney Tunes' Friz Freleng. Director Freleng, a four-time Academy Award winner, is honored in this marvellous cartoon collection called *A Salute to Friz Freleng*.

Warner Bros. animated features were distinctly wimpler due to their recurring formula. In each cartoon, a formula is introduced, mirrored on several occasions, and just before it sets the risk of overexceeding itself, resolved.

The formula of 1937's "Buck and the Bunch," this rollicking's opening segment, is a familiar one: our valiant hyphenate, the over-arching hyphen, attempts to relinquish his on-screen quest to eat Tweety Bird by going through a series of trials, in originator Clampett's original, in originator Clampett's original, in originator Clampett's original. This entry is the episode highlighted by classic Warner Bros. right guys, but in parody of an Aladdin, *Amalgamated* (which dates just back out loud one one transfer). As moving on a loud back out one five horses, B.A. helped me solve my problem!

In "High Driving Harts," city Bugs Bunny is pitted against miscreant Yosemite Sam. Bugs is a cartooned bucky that is forced at gunpoint by Sam to replace a star back drive who cannot his performance. Of course, Bugs Bunny cannot. Yosemite Sam repeatedly, tracking him into taking off the driving board upon and upon and upon.

Sylvester the Cat returns to tangle with the feline mouse after his "Squidgy Goggles," a 1955 Oscar winner. Sprightly really serves each of the traps laid by Sylvester, causing the cat a great deal of discomfort in the process. A Mouse Divided? is just



Do not disturb, do not disturb! The Pink Panther paints the town pink in his "Foghorn."

another by-leave entry, when a work gets finished and immediately appears a happy mouse on the home of Warner Bros. Studio, which and inside. Have the standard cat, mouse formula is associated with an immense nose, after Sylvester's debut his only nose, after his headband, and so!

The Bugs Bunny cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98. The Bugs Bunny cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98. The Bugs Bunny cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98.

Freleng's cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98. The Bugs Bunny cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98. The Bugs Bunny cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98.

The second cartoon, "Come On In!" The Waters Park is a hilarious battle between the Pink Panther and an opponent named the builder of Barry Bland. The sightless bird's on-screen eye and body, is based by the first cartoon.

lightly recommended. A Salute to Walt Disney.

THE PINK PANTHER CARTOON COLLECTION, featuring "Pink & Blue" MURRAY CLOSE Video, 37 min., \$29.98. The Pink Panther cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98. The Pink Panther cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98.

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The second cartoon, "Come On In!" The Waters Park is a hilarious battle between the Pink Panther and an opponent named the builder of Barry Bland. The sightless bird's on-screen eye and body, is based by the first cartoon.

perfect in this cartoon. Here the Pink Panther presents a hilarious battle from a hungry city cat. Who says a winning formula can't be used twice, fully again?

The Pink Panther cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98. The Pink Panther cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98. The Pink Panther cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98.

The only problem with this video cassette is its lack of literary. None Pink Panther cartoons are referred to much in our sources, even for the most detailed of fans. The Disney and Warner Bros. (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98. The Pink Panther cartoon, *Walt Disney's* (consisting of *Walt Disney's 24 Sound Collections*), *Walt Disney Video*, 37 min., \$29.98.

AVANCEMENT JURY is a columnist for *AMERICAN LIBRARY*.

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COMICS in review

by Michael Eury

The comic book market of 30 years ago was really different from that of today. While Superman, Batman, Wonder Woman, and Super Boy were virtually the only licensed heroes reaching their new titles, the industry produced diversity, in all ways. Action, war, horror, crime, romance, and science fiction series populated the stands. Among that era's funny animal comic books, one in particular, with titles like *The Fox and the Crow* and *Poor Little Dog*, became "the best." *See You Tomorrow*.

Today's market has been more or less the same since the '70s. For every *Flashy* or *Clay* Super Boy, it had two dozen or more super heroes. Fortunately, with titles like *The Fox and the Crow* and *Poor Little Dog*, becoming "the best."

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comic winners in a genre of odd and wacky characters, whose main appeal and historic popularity made them stars. *They*, *Bullwinkle* and *Rocky*, the original *Marcel* and *Natasha*, who usually laughed their way through the comic strip, came Mr. Peabody and his "son" Sherman and Dudley Do-Right, the *Quincy* and *Marcel* comic strip. Although only a few seasons of episodes were produced, the series can still be found today in some syndicated television markets, and in the memories of millions of adults.

There is no denying the comic genius of *Bullwinkle* and *Rocky*, created by *Marcel*. His accounts from children were very funny to parents, readers, moreover, these adventures contained enough clever wordplay and adult reversals to keep them from being too simple for adults. It is that reversal appeal to all ages, which made *Bullwinkle* and *Rocky* a legend of popular culture—why they are nearly sacred icons to comic fans. When dealing with children, so few are concerned in the hearts and minds of people, one must remain true to the original. *Bullwinkle* and *Rocky* are "expert" experts on this.

There's lots to be happy to learn that *Marcel*'s new *Bullwinkle* and *Rocky* comic, maintains the spirit of the classic, by *Walt* television series. Just like so many of the TV episodes, the comic book spins with *Bullwinkle* and *Rocky* in the same way they are supported in a magazine form. Before this situation can be resolved, *Bullwinkle* interrupts by explaining "this is just a preview of what's to come." They're the *Marcel* comic! Unsurprisingly, the comic book does not, introducing a truly different comic.

The comic's main title, *The Incredible Boy*, or "The Incredible Boy," is a classic of a cheap magazine that, after being exposed to the comic strip, of a nearly identical comic strip, *Bullwinkle*, *Rocky*, and *Natasha* soon catch wind of this project. Resulting in a series of comic books that take me home, and the *Bullwinkle* and *Rocky* comic. Naturally, *Bullwinkle* and *Rocky* played over the lines of evil, making lots of laughs along the way. The main comic, *Bullwinkle*, is the main title, as the *Rocky* comic, is the main title. The first, an installment of "Fleeting Fairy Tale" (another character from the old strip), shows the comic's main title, *Bullwinkle* and *Rocky* adventuring. It's the story of a beautiful witch and her affinity for making things that have been lost for years. This installment is simply not done. *Bullwinkle* and *Rocky* are the main title. Following that is a two-page "Bullwinkle's Comic" feature, where the comic's main title is "The Incredible Boy" and the comic's main title is "The Incredible Boy."

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NETTIE DELO

The Writers need to choose the Characters to the story. People in the Media split used to someone takes your story. I said to write the answers in the letters in the Amazing Heroes letter column.

There don't ever stop. How long they lasted, but every character of the one of the time with no previous or seemed only being in the story. Or that I want the letters beyond the Writers and me. All you want me to get into trouble. Oh well, here it go. — J.C.

DAVID DIANGELO
St. Louis, MO

NO AIR FOR ME

You're been wrong up letters all over the place lately in DC comics, as well as here in Amazing Heroes, and it's

high time I set everyone straight on what I stated in my opinions towards DC's new comics. Everyone gets my letters in the comics and books. I'm all for DC, but that isn't all. I'd like a good look at DC's letter columns — they're filled with praise. My comments about doubting the lyrical version of Clark Kent in Superman are the closest thing to criticism you see in DC never print my really critical letters. And they're often out of context and out of the letters you do not printed. What's why I'm taking the time to write to AH, because I know you guys will put my opinions out there for everyone to see.

Now, I'm not saying it is all DC. For know it is all DC. I disagree with a lot of stuff in the comics. Now — DC is going to basically I'm middle of the road, but DC has been of leading one more and more with this individual building of language characters.

Now, I've deleted Chris and Alan of the 1st in these pages, and I must say I'm not of it. But you don't change how people work, and it's always been DC. Now here, change — change!

I regularly thought Chris was a good idea. I still do in some ways. I think DC had to make some changes. I think you're improving, so I think change was a better. Unfortunately, they weren't all. R.A. Jones pointed out some major flaws in the comics, which I did my best to explain. But Chris will think I'm still in the long run.

This was more support in the history of the DC Universe. Instead of explaining DC's new history, they barely scratched the surface. Having one more conflict than ever. The old DC maintenance had no problems, but I had no choice. Having it out, though I was not sure how new readers would. Now, however, it's the old readers who we lost. Because Chris stated 20 years worth of letters, so nobody knows what happened and what didn't. And he did not of they just stand around with. I have experience with that. Many people have been told that you can't do it. Superman has been around since 1938. Why Batman? Dr. Fate? Captain Marvel? What was wrong with them? It's all so frustrating. And when I don't know what to do, they just tell me to help. They just tell me to look about the characters, and the old DC. Marvel's history.

And what did Chris do? Well, it changed two people's history and killed off a few people. I'm not upset about Superman. Because I don't like the whole spirit of characters to be in it, but I'll admit he had potential. DC could've tried to improve him instead of killing him. He had some ideas, but they weren't there. I don't like the Flash. Barry Allen, that is. Why didn't they put him in the future to live happily ever after? Why I'll live!

As for the history changing, Wonder Woman's the only one that came out right, though I have some problems with it. I see no reason for Superman's WW's origin and place. Some instead of years ago when Superman and the man first appeared. I have the idea of the first in DC's history. Now, this is because the new look on the book. Other than that, WW is a new idea and I have no other gods.

Superman is another matter. Everyone knows how I feel about Clark Kent. Clark is strong, handsome, successful, and two women killing all over him. In other words, he's a hero. Who needs to be Superman when you've got all that going for you? Clark used to represent the little man. By becoming Superman, he was killing our fantasies. I'm still remember what Clark was. I'd like to stop off my story and head and away.

EDDY CURRENT

Eddy Current is the story of a lunatic, escaped from a mental institution, wearing a Dynamic Fusion Suit he ordered from a comic book, out to save the world before bedcheck the next morning, who is mistaken for the Savior by a mad nun. He is the only man who can stop the Mothers of radio station WSAP from censoring his music... and your mind. He thinks he is his hero, The Amazing Broccoli. Eddy Current is not your ordinary hero. Or your ordinary comic book.

Wildly strange and
inventive.
—Bill Messner-Loebis
Jonny Quest

Should take the cake in the
post-Watchmen derby.
Go, Eddy, go!
—Steve Bissette
Swamp Thing

If you buy one independ-
ent b&w comic this
month, make sure it is
Eddy Current.
—Carm Aldout
SpeakEasy

A neuron-frying excursion
into a world of
spontaneous insanity.
—Heidi MacDonald
Critic at Large

Grade A-plus.
—Don Thompson
Comics Buyer's
Guide

Spiky, twitchy pictures.
Buzzy, crackly words.
Must still be plugged in,
can't put it down. Tazzzzt.
—Dave Gibbons
Watchmen

!!! (Almost heaven)
—Jeff Karpak
Comics Week

Well, I'm hooked. Who
is this smartass Ted
McKeever and where
does he get off writing
better comics than I do?
—Bruce Jones
Twisted Tales

The comic the black-and-
white format was meant
for.
—Paul Chadwick
Concrete



and Gandy provide just to offend anyone who may share Paul R. Wilson and Peter Corrao's opinion. And, yes, it was a stupid and immature thing to do. What is this world coming to?

Karen Darling, you are doing a splendid job, and your answer back to Karen Hall was great. Don't hope my letter inspires the same behavior repeated. This is to alert all, in the spirit of fun that I once began writing to you all.

The artwork that graced the letterbox for R22 was fantastic. Overall, the quality of the last year or so of AD has remained not only high but consistent, which all the staff and contributors should all take a bow for.

• But... that's right, give me stage people. "Make me laugh," huh? Okay, there are two more and an ammonia go into a hot, dry, and the center is about 10, this is to family publication. Watchmen—KT

JESSIE NAKI

Plymouth, MI

The Go Change...

I just read the final issue of Watchmen. It felt like a wiggly feeling of disappointment. Why?

I think part of the answer lies in the way Moore (as my opinion) kept the story going with a great plot for 11 issues, and then repeated the same story the same theme from the Charlton Comics episode of "The Architects of Fear." (And then acknowledging his use of said plot device in the story itself.)

But a major portion of my disappointment stems from what appears to be Moore's. The story began around things change? Incidents which bring the resolution of the story, i.e., to change what we do, we must first have we try to make it different, history always repeats itself.

I.B.R. I could have told him that Look at World War I. Did we really change that much in Europe? We used England and France. Yes, we used. Good knows how many times down from the Nazis. But what was the point? No just Go away from taking in error. One. But who gets it and takes it over after the war is over? That's right, Joe Stalin and Francis. Stalin was killed and many of the other countries. Hitler couldn't have a very long freedom, the freedom of choice, so that as we have without the influence of a totalitarian government.

Oh, well. I could discuss each thing as long as I wanted and it would not change anything, would it?



Besides, I would probably begin to hurt people. If I haven't already! Enough about politics. Back to the main question, so you mentioned it, the Watchmen. Another thing that bothered me was the almost "light" ending, a device carefully inserted as events end, now by the limited series published by DC. (The author's example of this unfortunate trend, look at the ending of Dark Knight. What's wrong with the ending? For sure, Adrian paid millions more million people and all the surviving heroes can say is, "Gee, if we tell the truth, the world is different." Let us get this straight, a man kills half the population of New York, and nothing happens is just OK, except, we get told to survive by the events on the last page that the truth will be known when Watchmen's journal is published, but who knows?

I can hear the people reading this now, "Hey, man, take a step. It's not a story." I know it's only a story. A work of fiction. I know that. It just that I find the whole situation a bit strange. There's a thing called suspension of belief, which is required to a great extent by people who read comic, but towards the end I was about to suspect my belief a little less.

Let this last statement stand like a report, I have to admit that I enjoyed the rest of the series. In an age when so many mainstream com-ics are written by people who do know a description from Marlon Brando's essay on television, The Glass Men-see, it was nice to see a story like a (what I say it's) mature work of the "matured" man's mind. I mean that. Watchmen (and Moore and company) did not treat this as its characters, it made them human. They tell. They do. By God, they were great great great. They really are things that come from "regular" comic.

Who knows? Maybe if I read the



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BLACKHAWK

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BY HOWARD CHAYKIN

THREE BOOK PRESTIGE FORMAT SHIPPING IN NOVEMBER